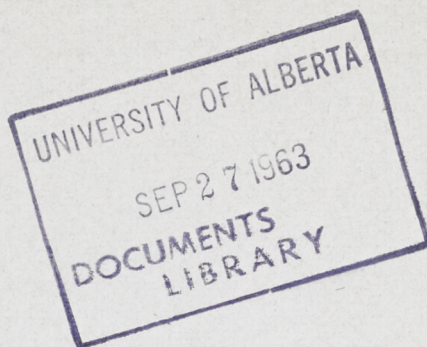


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RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

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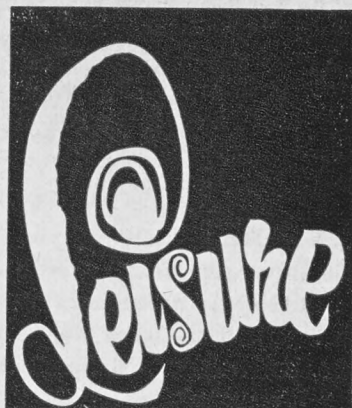


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QUOTE OF THE MONTH

Few subjects touch upon national pride and prejudices as much as does language, yet everyone recognizes the immense value and importance of a tongue which all educated men can understand. I think that, within a lifetime, communications satellites may give us just that.

Unless some synthetic language comes to the fore—which seems improbable—the choice appears to be between Mandarin, English, and, for obvious reasons, Russian—even though it is only fifth on the list and understood by less than 5 per cent of mankind. Perhaps it will be a photo finish, and our grandchildren will be bi or trilingual.

—Arthur C. Clarke,

The Social Consequences of the Communications Satellites.

Encounter with KokoschkaPage 2

One of the last of the great masters holds an art school.

by Prof. H. Wohlfarth

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A history of Calgary's Public Libraries.

by Jean Knott

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Arts and Crafts Exhibit is outstanding success.

by Les Graff

Can Games Aid Decision Making?Page 14

Business men turn computers, charts and statements into fun items with a difference.

by C. R. Graham

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ENCOUNTER WITH KOKOSCHKA

EDITOR'S NOTE:

Of the three remaining great painters of the twentieth century, Picasso, Marc Chagall, and Oskar Kokoschka, only the last named, Kokoschka, is devoting his remaining years (he is now 76) to passing his ideas and artistic techniques on to the younger generation of students.

In addition to his fame as a painter, Kokoschka is also known as one of the world's leading expressionists, and was the originator of the expressionistic drama. He was driven out of Vienna by the Archduke following production of his first play, and fled to Germany. There he suffered persecution at the hands of Hitler and his followers, who burned or destroyed all his paintings and works. Kokoschka is now a British Subject, presently living in Switzerland. His recent exhibition at the Tait Galleries in London was described as a "tremendous event of European importance throughout the world of art."

Last summer, Professor Wohlfarth spent four weeks at the International Sommeracademy of Fine Arts, at Salzburg, where Kokoschka instructs, and describes his impressions of the great man in this article. "A stimulating experience — I have been profoundly influenced by Kokoschka," Professor Wohlfarth has said, and the photographs accompanying this article bear this out.

by H. Wohlfarth

"PARDON me, sir, how do I get to the Festung Salzburg?" "You are not from here, are you?" "No, I am from Canada!" "Well, you go—isn't it awfully cold in Canada and full of snow all the time?" "No, we have 40 and 50 degrees centigrade of heat in the summer." "Is that right? Well now, you go to that church and then straight on, and then you will see the funicular which goes to the castle." And so I finally came to the destination of my travels, the International Sommeracademy of Fine Arts or, for short, "Kokoschkaschool."

For years it had been my wish to attend the internationally famous "School of Vision" to study under the guidance of Professor Kokoschka and to receive stimulation. There is always a tendency among academic educators to become, in the course of time, quite dogmatic and very self-righteous. Therefore, I found it high time to counteract such a development and the Kokoschkaschool seemed to be just the right thing for that. That is the place where one can loosen the scholastic tensions and cramp—where one can stand in line with his fellow students for weak but expensive coffee in the Mensa, where the recess cigarette is smoked on the worn-out century-old stone steps and where

heated debates and discussions are held under the old gothic ceiling arches of the Mensa, which resounded in olden times to the swearing and joking of mercenaries and horse hands.

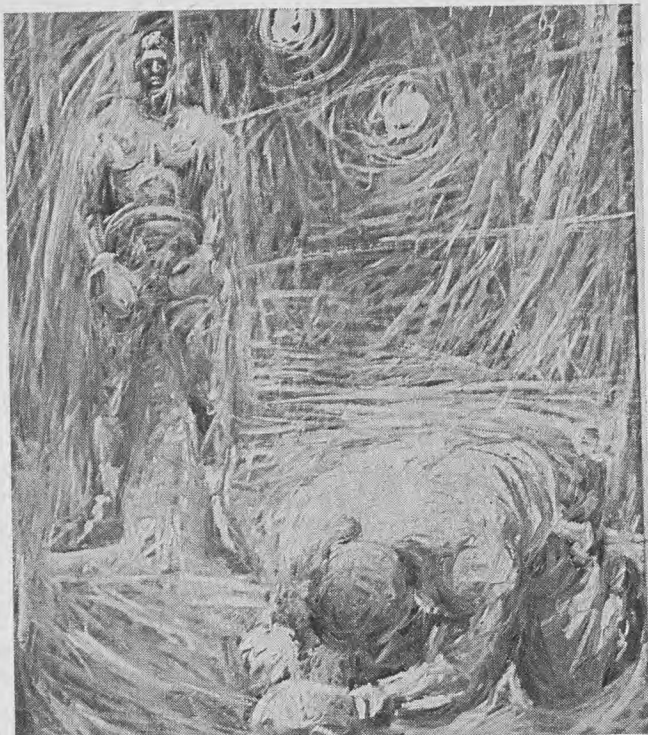
We have a few days to "warm up" in terms of painting before the great legendary O.K. (Oskar Kokoschka) appears. During this time, the assistants, Wich Kortokras, Pelikan and Thomson are trying very hard to introduce the students to the mode of "vision" in the sense of Kokoschka, and every day the expectation is increasing. The approach of "zero hour" is easily recognized by the progressive increase of nervousness and excitement of the assistants, and the rumor is already circulating that "he" is arriving on Saturday.

Saturday comes, finally, and we are in a fever of impatience until we hear, "Achtung! Achtung! The students are asked to come in front of the entrance for the reception." A water glass falls on the floor, brushes are scattered around, stiletto heels are clacking hastily and from every corner there is whispering, "He is coming, O.K. is approaching." Cameras are being readied and everyone is staring at the dark gaping mouth of the arched doorway, from which, in a moment, a huge red striped umbrella emerges. There must be several persons in the group, but we see only one, Kokoschka, the living monument, the giant of twentieth century painting.

Humble and a little shy as the result of the applause and the enthusiastic shouts, he is coming toward

us, a wonderful, rough-carved peasant skull in which a pair of eyes are burning that one cannot forget. One has the feeling that he is looking right into the last corner of the soul. His stature is upright, almost slim and very youthful, in spite of the walking stick which serves more as a pointer than a help in walking. Flash bulbs are popping, cameras are clicking, fragments of words—and the great O.K. has taken possession of his kingdom.

But there is Kokoschka's voice: "Before I flew to you, I was working on a painting. What does working mean? I was slaving, I tortured myself working on that canvas, you know. It does not come easy to me. Every picture is a torment and I have to work like a dog. Shortly before I had to depart, I had the feeling 'now I am succeeding, I am getting it' and then I had to depart. You see, it will be like this when it comes to the end with me; I will be working on a painting. I will be working and slaving on it, will have the feeling that now it will perhaps succeed—and then I will have to go forever. Therefore, keep your eyes open, look, see! There is so much to see—everywhere there is something to see. The English have the right word: 'to show.' When they say 'to show' they mean not only to see but also to point out, to make one aware of something and this is what I want you to do. You should show me something in your painting—there has to be action, something has to happen, just as there is something happening every day—The papers report that a murder has been committed. Let things happen on your



Strong lines and vigorous brush strokes demonstrate the Kokoschka influence in "Defeat."

Professor Wohlfarth puts the finishing touches on "Demonstration," a sculpture after the Kokoschka style.





"Studio," a water colour, is one of five-hundred water colours completed by Professor Wohljarth during the four weeks study.



The great Oskar Kokoschka, painted by Professor Harry Wohljarth during his sojourn at the "Kokoschka-school" in Salzburg.

paper. Look, keep yours eyes open; that is what you have them for."

How many painted sheets of water color paper have already landed in the waste paper basket? Thirty? Eighty? One does not count them. Again and again, one is trying to loosen the tensions of routine, trying to see and to feel in color.

Then, that important event, the day Kokoschka is to visit our studio for criticisms. Our "production of the day" is on the easels and the big chief is going from one easel to another, criticizing, admonishing, crushing or giving, as a sign of the greatest praise, a candy to the happily bewildered student, mostly with the additional remark: "You may hang this one up; this is for exhibition; very good, that thing has life." Now he is surrounded by students who are absorbing his every word at the easel of a small, red-headed student who is looking at him with a scared expression in her eyes. "Aren't you the girl that cried yesterday because I cut you down completely?" Silent nodding of red head. "Well now, let's see if your work is better today. Well, what do you know? It is shaping up quite reasonably; I think you will get it after all." He is putting his arm around her and now the tears are flowing, however, tears of relief. O.K. is patting her like a wise and strict father and says to her: "Cry girl, that is relief; it is good for the soul. And then work hard, don't give up. Aha, here is Thomas, the infidel." He is on the next easel. "Not bad, Thomas, really not bad, but those colors, we know them by now, don't we? Be a good boy and change your

palette, not always the same, right? —Where are you from?" "From Vienna." "You are a good girl, you are working very well. Look here, you others, how she is modelling that body only with color—there is nothing drawn—it is all painted. It is seen in terms of pure painting. There, that upper part of the body—the way it leans back out of the color is very good. Here is a candy—you have really earned it." A happy beam lights up the face of the praised student. O.K. is already at the next one. "Alright, let's see what you have accomplished. Na, na, na, you know I don't like that at all. This is too wild and undisciplined. I know you want to copy Kirchner, but don't forget, this Kirchner was a saint. That man could really paint like a god—but you cannot. The next time I want to see something good or else I won't look at your products any more." "Where are you from?" "From Switzerland." The fragile Swiss architect and painter with the Mexican moustache and the melancholy eyes is turning over his water colors. "There, look here, that boy is working with very strong and bold colors and still there is unity. Do you see how he gets space with color only? Very good, you are a good boy. Just continue and don't fall back." He has come now to my easel, and the ice blue eyes are probing down to the very ground of existence. One cannot hide anything; he is incorruptible. "No, this is not good, too finished, too slick. I don't want to see that. You can paint figures—I know that. You should **show** me something, an experience which I can share with you. This sheet is

already better, but that leg, it is going on endlessly. Aha, stop! Let me see that one again. Look at that! There he's got it finally. Yet, this one is "standing"—I can even recognize which one of the fifteen models it is and the way she is leaning forward is excellent. This one goes on the wall, in the exhibition. Here is your candy." This was my first "Kokoschka candy." I hold it in my hand. It is a filled candy—yellow plum. Is he a magician, outstanding actor, super-psychologist or a great sage?

Today, after four weeks, I am convinced he is, like Albert Schweitzer, a great human being — a wise man who has gone through all the heights and depths of human life, who has wrestled honestly and despairingly for truth and insight, who has been purified in the furnace of our barbaric civilization and has gained wisdom. He is a seer in the true sense of the word. This is evident not only in his paintings and graphics but also in his words. He said to us one

day: "I was in Hamburg this spring. It was at the time of the great flood ... a catastrophe. There was destruction everywhere. It was terrible; you cannot imagine it. In this desperate and depressing situation, when my heart was bleeding, I had to paint. I just had to,—and there were fish, dead fish, hundreds, thousands of dead fish. A few of them were lying in a heap and among them was a lobster. And as I was starting to paint this tragedy, suddenly that lobster was moving. A shiver went through his body and he thrust his claws into the air and it was like an accusation. You see, this was the moment when I saw—when I had the revelation. This painting did not become a still-life with dead fishes; it had become something alive,—an accusation."

This is Kokoschka—a seer who recognizes the eternal in the fleeting moment of a gesture, noting it down for posterity, a wise father to his students, who opens their eyes and their hearts so that they may truly see and thereby understand.

NEW CENTRAL LIBRARY IS SIX STORIES HIGH

by Jean Knott

THE history of the Public Library in Calgary reached a climax on June 15, when the Lieutenant Governor of Alberta, the Hon. J. Percy Page, officiated at the official opening ceremony at the beautiful new Central Library, located at Second Street and Seventh Avenue S.E.

It all began in 1912, with the opening of the Memorial Park Library, now a familiar landmark on Fourth Street. Crescent Heights Branch opened in 1913, followed by Hillhurst in 1947, Glengarry in 1950, Alexander Calhoun in 1954, Louise Riley in 1959, Chinook in 1960, Forest Lawn in 1962, and the Bookmobiles were inaugurated in 1952, with a second one added in 1962.

Fifty-one years after the opening of the Memorial Park Library, a comparison between "then and now" brings forth the following interesting figures:

	1912	1963
Bookstock	5,280	214,839
Circulation	114,566 (1912)	1,257,101 (1926)
Population	73,759 (est.)	276,975
Number of		
Branches	0	8
Bookmobiles	0	3
Staff	10	80

The new building contains 88,000 square feet, and was built at a cost of \$12.50 per square foot. It comprises six floors and a basement serviced by three automatic elevators and two stairways, and is fully air-conditioned.

The basement contains the Boys' and Girls' Department, complete with

office, workroom, a story-time area, and washroom for children only. The newspaper reading room, closed stack area, and service areas complete the floor.

The Main Floor is the major area from which adult books may be borrowed for home reading, with readers assistants available to give service to the public. A carpeted browsing room complete with easy chairs, the mark-in and mark-out desks for all adult books borrowed from the building, and a union catalogue listing all adult books in the Central Building, are other features of this floor.

The Reference Department is found on the second floor, while the third floor is devoted to the Fine Arts and Recreation Department, with books on art, music, the theatre, games and entertainment. Records and films, with a listening room for music lovers and a screening room for films are provided on the floor, also, but the major portion of the floor is reserved for outstanding exhibits provided by the Glenbow Foundation.

Storage accommodation for 250,000 books is provided on the fourth floor, with the order department, bindery, print shop and catalogues department taking up the fifth floor. A 210-seat circular auditorium complete with stage and projection room, staff facilities, offices, public meeting rooms and public washrooms make up the sixth floor of this attractive and extremely utilitarian building.



A new landmark in Cargary—the beautiful new Central Library.



A portion of the main floor of the new Central Library.

ART and RECREATION SCHOLARSHIPS

SCHOLARSHIPS totalling \$12,200 have been awarded to Albertans by the Recreational and Cultural Development Branch of the Department of the Provincial Secretary, for 1963.

The sum was broken down as follows: Recreation Administration, \$1,500; Handicrafts, \$1,600; Music, \$1,500; Drama, \$2,100; Library, \$2000; Athletics, \$1,500; Visual Arts, \$1,500; and Dance, \$500.

Names of the winners are:

RECREATION ADMINISTRATION

Miss Karna Hirsche, Stirling; James A. Proudfoot, Edmonton; Gerald Allen Bruce, Lloydminster; Miss L. Patricia Collins, Calgary; Miss Marie Eaves, Stirling.

CRAFTS

Alan K. Bishop, Calgary; Miss Helen Isaak, Lloydminster; Miss Judy Caldwell, Altario; David G. Fox, Calgary; Miss Muriel Hill, Banff.

Craft Scholarships were also awarded to the Brooks Craft Centre, Innisfail Craft Centre, and Edson Craft Centre.

MUSIC

Miss N. Olynyk, Edmonton; Mr. G. R. Mehling, Calgary; Mr. K. K. Moran, Fairview; Miss P. E. Lynkowsky, Myrnam; Miss G. J. Liddell, Lacombe; Miss D. F. Carr, Calgary; Mr. G. M. Cameron, Calgary.

DRAMA

Allan Bleviss, Edmonton; Miss Judy

Armstrong, Nanton; Mr. Kenneth J. Smith, Red Deer; Mr. Hutchison Shandro, Edmonton; Mrs. Kathleen McAuley, Banff; Mr. Joseph Millisor, Edmonton; Mr. John Wyber, Medicine Hat; Mrs. Alice Serra, Bellevue; Mr. Allen Hughes, High River.

LIBRARY

Miss Lloanne G. Purkis, Lethbridge; Miss Elizabeth Fox, Edmonton; Maurice G. S. Lepper, Calgary; Miss Moira M. McIvor, Calgary.

ATHLETICS & OUTDOOR EDUCATION

Miss Eva Irene Schultheiss, Ardmore; Miss Susanne Jean Stringer, Edmonton; Miss Stephanie Walker Jones, Edmonton; LeRoy Pelletier, Calgary; Ronald G. Marteniuk, Edmonton; Hughie I. Twa, Grande Prairie; Dwight Arthur Ford, Barons.

VISUAL ART

Kenneth Christopher, Montgomery; J. Wilson McCue, Calgary; Jan Vriesen, Edmonton; Frank Vervoort, Lethbridge; John Scott Hall, Edmonton; Bruce W. O'Neill, Calgary; Wilf Wenzel, Calgary; Margaret Kitsco, Edmonton.

DANCE

Julie E. Paterson, Calgary; Ann Charlotte Stevenson, Edmonton; David Walker, Edmonton; Judith Adams, Calgary; Gwendolyn McDonald, Calgary; Donna Ball, Edmonton; Allison Jenks, Edmonton; Susan Passmore, Edmonton.

ALBERTACRAFT '63

by Les Graff

“A GOOD cross section display.”
“One of the best displays I’ve seen.”

“I feel that Albertacraft has improved in quality, in creative capacity and in visual beauty through the years.”

“Wonderful—the creative talent is hard to believe.”

“All in all, a very exciting and stimulating experience.”

“Exciting, thought provoking and stimulating.”

These are some of the comments taken from the Questionnaire forms which those attending Albertacraft '63 were asked to fill in, giving suggestions and their impressions of the Exhibition.

The Exhibition was held in the Southern Alberta Jubilee Auditorium, Calgary, Alberta, June 19-26, 1963.

The ceramic and weaving entries of Albertacraft '63 were outstanding. Never before have Albertans been able to view such variety and quality in these two fields. The experimental weaving of students from the Alberta College of Art illustrated ways of combining new and local materials with standard and traditional weaving approaches. Ceramics from Students, Guilds, Instructors and Professionals illustrated approaches to both func-

tional and decorative ceramics. Clay bodies were used to set off simple glaze areas and texture and form became the essence of nearly all the works exhibited.

An exhibition of weaving from many countries loaned by Mrs. Georgina Graham, of Calgary, did much to enhance the entire exhibition.

The strongest aspect of the Community exhibits was ceramics. Research and vitality was evident in all their ceramic entries and the progress made by most communities in the last year or two has been exceptional. Entries in almost every conceivable field of arts and crafts participation were received for exhibit. It was encouraging to see more entries in batik, photography and metal jewellery than in previous exhibitions. However, the variety and quantity of exhibits in lapidary, millinery, copper-enamelling and basketry were not what one would expect from a province which seems to be quite active in these fields.

Altogether 190 entries were received for Albertacraft '63. These entries were made up of a total of 1,839 items from which over 1,300 were chosen by judges for display. This is a very high percentage and the judges commented that the overall quality of this exhibition is improving so each year to the point where Albertacraft Exhibitions of the future should be of major interest to all craftsmen of western Canada.



Left: A display of basketwork, by Mrs. E. Kostash of Edmonton.

Below: The ceramics in this group were done by Edward Drohanchuk, and the metal sculpture by Bob Oldrich, both of Calgary.





The Potters' Guild of Edmonton entered this selection of ceramics.



A demonstration of weaving by Mrs. Georgina Graham of Calgary attracted much attention.

The new management games prove exciting to play and their use as a form of training is increasing.

CAN GAMES AID DECISION MAKING?

Reprinted from the September 1962 issue of the C.I.L. Oval.

By C. R. Graham

YOU throw your dog a ball; he chases it excitedly, brings it back, and waits with tense eagerness for you to throw again. Does he know he's playing a game? Probably, for naturalists tell us that cats and other animals play games among themselves. And man, from all evidence, played games from earliest times.

What do games mean to us today? Perhaps more than we generally realize. From "this little pig went to market", the sidewalk games of the children, the never-ending variety of board games like "Monopoly", we graduate—according to the way the spirit moves us, or circumstances dictate—to Anagrams, chess, the Saturday night poker club, the evening bridge party. And now some of us may be given the opportunity of playing a rather different and certainly exciting kind of new game—particularly if we are in university, in business, or in the armed forces.

These new games are played with electronic computers—though it is not a case of men playing against a machine, but generally of teams competing against each other while the machine provides the environment, or

market, determining the interactions of the player's decisions. These games owe much to studies by some of today's most noted mathematicians which have given the game-makers new insight into the basic nature of competitive games. They aim, normally, to educate or instruct in sensible decision making, by presenting a simplified model of a real business or military situation which the players or teams must act upon—for success or failure.

And the experience is painless. In fact, it is so interesting that it can keep 30 players absorbed in the ever-changing problems from six p.m. till midnight, with no time out and no deserters—so excited they are reduced to tossing coins to find a loser who will fetch cups of coffee. I know, because I was one of the players.

It is hard to describe the excitement generated by this kind of game. Watching football, even when your favourite team is playing, does not compare because here you are a participant. The excitement feeds on itself as the feeling of realism grows. You become a real manager of a real company as you immerse yourself in

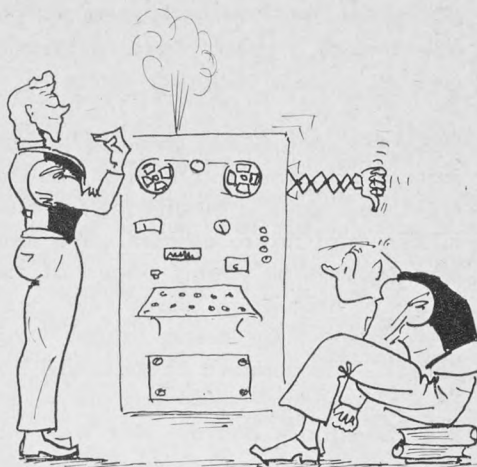
a business game. You hate your competitors as you try to outwit them. You exult at every gain and curse your stupidity for each loss. In a way, it creates the kind of tension that must exist in the mind of a senior staff officer during a major mock warfare exercise—on which his next promotion may well depend.

The analogy is sound because the new business, or management, games are derived directly from the war games long used to train army officers all over the world.

But before describing this evolution it might be well to say a few general things about games. There is no need to discuss *The Theory of Games*, by the mathematician von Neumann, usually studied at a senior university level—though a simplified version was once published, in a leading men's magazine, to teach "winning at poker without cheating". But—what is a game?

The essence of what we mean by the word is competition. This is clear in any game played by two or more persons but just as true of games that can be played by one—the golfer playing against par, the solitaire player playing against the possibility of a perfect score. Competitive games, of course, include sports like football which must be excluded from this discussion.

Of the other non athletic games we have a wide range from those of pure chance typified by flipping pennies and rolling dice, through the combination chance-and-skill games like bridge and poker, to ones in which the element of chance is excluded—such as chess.



"... not a case of men competing against a machine, but against each other, while the machine provides the environment, or market, determining the interactions of the player's decisions ..."

Some of the basic features of chess are common to the management games. It does its best to eliminate chance, allowing chance to determine only which player shall move first. It is a formal game—there are definite rules covering all moves that can or cannot be made. And it is, or at least was, an abstract game—one derived from reality. Its present form was fixed in medieval days and when we play it today we play a game of war from the middle ages—the assault upon the king in his stronghold. Its final word, "Checkmate!" has been traced back to an old Persian phrase, *shah mat*—"The King is dead!"

Chess is probably the ancestor of the vastly more complicated games of war later developed. At any rate one of the earliest war games, played around 1660 in Prussia, was clearly derived from chess. It used a board much like a chessboard but instead of

the 16 pieces that fully occupy the attention of a chess player it had 30 men of a dozen different ranks.

Slowly such games came to be considered less an intellectual amusement and more a means for training officers and future officers. We may pity the lot of young pages at the Court of Brunswick about 1780, who were trained by being taught "war chess". The modern chess board has 64 squares; war chess was played on a 1,066-square board. Nor was this the end—Kriegspiel, around 1800, had 3,600 squares, a 60 page manual of rules, and was called by one critic "a bad product of the refined military education of the time."

After this time the war games took two steps, both in the direction of realism. They moved from boards to maps, or to sand-tables simulating a battlefield, and their rules became more closely based on military experience, less on rigid mathematical formulae. Though all their early development had been in Germany, their value as training-aids became more widely recognized and they spread to Britain and the United States and then to other countries.

Perhaps the most intensive use of Kriegspiel occurred in Germany between the two world wars when the Versailles Treaty severely limited actual military manoeuvres there. And the Japanese took months to play one of the most complex war games ever designed; military and civilian authorities alike played out a game designed to cover the contingencies of the first two years of a war with the United States, with such definite re-

sults that many were actually put into effect on Pearl Harbor Day.

Complex and realistic as these war games became, their final development—and the beginning of their spread into other fields—came with the evolution of the modern electronic computer. Computers greatly reduced the amount of time needed to play a game and the amount of labour needed to calculate its results. The nature of a modern war game may perhaps best be left to the imagination. A management game, however, deals with familiar things and is as easy to describe as it is to play.

For make no mistake the majority of management games do not demand the mind of a tournament chess player. They are designed to be played by average business executives and trainees, not by experts who have spent long hours memorizing books of instruction. The formal rules of a management game may be learned in only a few hours and playing the game demands only use of common sense and knowledge of the most elementary facts of business life.

In a typical, fairly simple management game some four to eight teams (about five players in each) all start on an equal footing: they represent competing firms, selling one product at a common price and each holding equal shares of a single market area.

And then the fun begins. For though it is educational, fun it is.

Each team is free to adjust selling price, production, sales and advertising expenditures and research and development expenditures either upward or downward; it may also increase production capacity.

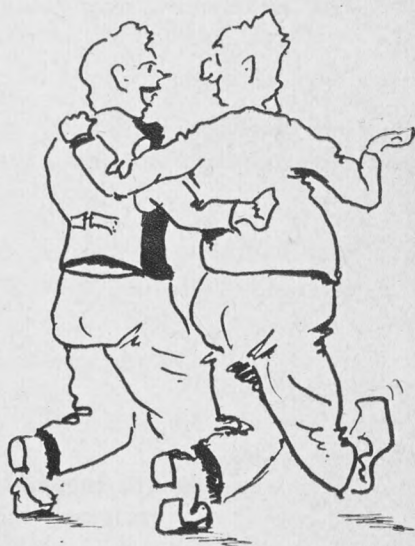
A set of decisions for a quarter-year is made and the decisions of all teams are fed into the computer. Within a matter of minutes it tells how much each team has sold in the face of the new competitive situation, its new share of the market, its inventory of goods remaining unsold, and—perhaps most important—how much money it has made or lost.

Very quickly, the teams learn that the game is one for the reasonably conservative—which is as it should be, since in most businesses a little gambling goes a long way. The first-quarter results are not delivered to the players until they are working on their third-quarter decisions. By this time, those who have made extreme moves at the beginning—slashing prices, tripling advertising, doubling the size of production facilities—may find themselves in a hole from which they can never emerge even if the

game goes on for five theoretical years.

In one playing of the game, for example, team 'A' cut prices initially and rejoiced to find that its share of the market jumped from one-eighth to one-half of the total market. In the next quarter, unfortunately, it ran out of inventory and was forced to buy goods to sell at an outrageous price (set, with grim realism, by the computer) from its competitors. Team 'A' strove manfully to recover but ended the game with a whacking deficit. Meantime Team 'B', which had resolved to maintain price at all cost and to increase research and development so that an improved product would result, moved steadily ahead of the field and finished the game in the lead.

General management games are only one type being played today.



"... of my own participation I prefer to discuss only the enthusiasm and excitement I felt, the lesson I believe I learned ... trouble was we went broke."

There are many specialized business games confined to one field of activity within a firm such as marketing, production or purchasing. There are games designed for specific types of business—there is, for example, a "Supermarket Game". And there is no telling where the games will crop up next—there is talk, for example, of training top government officials with a game of international politics.

That games are not purposeless, useless or mere recreation activities is recognized today beginning in kin-

dergarten, with the learning games of the smallest scholars. Never before, however, have they been so successfully and widely applied at the adult level.

Of my own participation in the management game I preferred to discuss only the excitement and enthusiasm I felt, the lesson I believe I learned. My success? Well, as an incurable optimist, I was elated when the group identified above as Team 'A' began to beat its competitors.

Trouble was we went broke.



THE RECREATION and CULTURAL DEVELOPMENT BRANCH

The purpose of this Branch is to assist communities with the organization and operation of broad recreation and continuing education programs that offer opportunity to all; and to encourage talented residents of the province, so that they may best realize their own potential and whenever possible, give leadership and service to their community, thus contributing to the cultural development of the nation.

The Branch offers leadership training, consultive services and financial assistance to communities in developing organization and program.

The staff of this Branch will be most pleased to offer you any assistance they can on request. Use their knowledge to help build your community programs.

For further information please write to:

**Director
Recreation and Cultural Development Branch
Department of the Provincial Secretary
424 Legislative Building
Edmonton, Alberta
PROVINCE OF ALBERTA**

PROVINCE OF ALBERTA

SCHOLARSHIPS 1963

The Province of Alberta will offer scholarships for 1963 in the following fields:

ATHLETICS AND OUTDOOR EDUCATION	ranging from \$100 to \$500
HANDICRAFTS	ranging from \$100 to \$500
DANCING	ranging up to \$500
DRAMA	ranging from \$100 to \$500
LIBRARIANSHIP	ranging from \$100 to \$500
MUSIC	ranging up to \$250
RECREATION ADMINISTRATION	ranging from \$100 to \$500
VISUAL ARTS	ranging from \$100 to \$400

For Further Information Write:

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Director,
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PROVINCE OF ALBERTA
DEPARTMENT OF THE PROVINCIAL SECRETARY

E. R. Hughes,
Deputy Provincial Secretary



Hon. A. R. Patrick,
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